

## **MUSIC THEORY - See Bottom of Page for PHASE II**

10 Day Plan - March 17 - April 3

Workbook Sheets and Activity Sheets

[LINK TO WORKBOOK & ACTIVITY SHEETS](#)

### **Unit 7 WORK**

DAY 1 - Complete LESSON 26

DAY 2 - Complete LESSON 27, and Activity 1

DAY 3 - Complete LESSON 28, and Activity 2

DAY 4 - Complete LESSON 29, and Activity 3

DAY 5 - Complete LESSON 30, and Activity 4

DAY 6 - Complete Review (p.49), and Activity 5

### **Unit 8 WORK**

DAY 7 - Complete LESSON 31 and Activity 1

DAY 8 - Complete LESSON 32, and Activity 2

DAY 9 - Complete LESSON 33, and Activity 3

DAY 10 - Complete LESSON 34, and Activity 4

DAY 11 - Complete Review (p.55), and Activity 5

## **PHASE II BEGINS HERE**

6 Day Plan - April 6 - April 17 (Around Easter Break)

Workbook Sheets and Activity Sheets

### **Unit 9 WORK**

DAY 12 - Complete LESSON 35 and Activity 1      Monday, April 6

DAY 13 - Complete LESSON 36, and Activity 2      Tuesday, April 7

DAY 14 - Complete LESSON 37, and Activity 3      Wednesday, April 8

DAY 15 - Complete LESSON 61, and Activity 4      Wednesday, April 15

DAY 16 - Complete Review (p.55), and Activity 5      Thursday, April 16

### **Unit 10 WORK**

DAY 17 - Complete LESSON 31 and Activity 1      Friday, April 17

### **END PHASE II, Group 1**

DAY 18 - Complete LESSON 32, and Activity 2

DAY 19 - Complete LESSON 33, and Activity 3

DAY 20 - Complete LESSON 34, and Activity 4

DAY 21 - Complete Review (p.55), and Activity 5

## Perfect and Major Intervals

The interval between the keynote of a major scale and the unison, 4th, 5th or octave of that scale is called a PERFECT INTERVAL.

Perfect Unison      Perfect 4th      Perfect 5th      Perfect Octave

The interval between the keynote of a major scale and the 2nd, 3rd, 6th or 7th of that scale is called a MAJOR INTERVAL.

Major 2nd      Major 3rd      Major 6th      Major 7th

### THE DIATONIC INTERVALS OF THE MAJOR SCALE

When the keynote and the upper note of an interval are from the same major scale, it is called a DIATONIC INTERVAL. All diatonic intervals in the major scale are either perfect (P) or major (M). The perfect intervals are the unison, 4th, 5th and octave; the major intervals are the 2nd, 3rd, 6th and 7th. This is true for all major scales. P1 indicates a perfect unison; P8 indicates a perfect octave.

P1 Unison      M2      M3      P4      P5      M6      M7      P8 Octave

## Exercises

- 1** Name the harmonic intervals and indicate whether they are perfect or major.

M3      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_

- 2** Write the note above the given note to complete the harmonic interval.

P5      P8      M3      M7      M6      P4      M2      P1

# Minor Intervals

When the interval between the two notes of a major interval (2nd, 3rd, 6th or 7th) is decreased by a *half step* they become MINOR INTERVALS. For example, a major 3rd (M3) becomes a minor 3rd (m3) when decreased by a half step. A small letter "m" is used to signify a minor interval. Only major intervals may be made into minor intervals—perfect intervals may not.

How major intervals may be changed to minor intervals:

The diagram illustrates the conversion of major intervals to minor intervals in three keys: C major, Bb major, and D major. For each interval type (2nds, 3rds, 6ths, and 7ths), two examples are shown: one in the original key and one with the second note lowered by a half step to form a minor interval. Brackets below the notes indicate the interval type, such as M2, m2, M3, m3, M6, m6, M7, and m7.

# Exercises

**1** Name the intervals.

m6 \_\_\_\_\_

**2** Write the note above the given note to complete the harmonic interval.

m3    m6    m2    m7    m2    m6    m3    m7

**3** Name the intervals, indicating whether they are perfect (P), major (M) or minor (m).

P5 \_\_\_\_\_

## Augmented and Diminished Intervals

The word *augmented* means "made larger." When a perfect or major interval is made larger by a *half step*, it becomes an AUGMENTED INTERVAL. For example, a perfect 5th (P5) becomes an augmented 5th (aug 5). To raise a sharp note by a half step, use a DOUBLE SHARP  $\times$ .

A musical staff in G major (one sharp) showing augmented intervals. The notes are: G-A (aug 1), G-B (aug 2), G-C# (aug 3), G-D (aug 4), G-E (aug 5), G-F# (aug 6), G-G# (aug 7), and G-A# (aug 8). Each interval is labeled below the staff.

The word *diminished* means "made smaller." With the exception of the perfect unison, any perfect or minor interval that is made smaller by a *half step* becomes a DIMINISHED INTERVAL. For example, a perfect 4th (P4) becomes a diminished 4th (dim 4). To lower a flat note by a half step, use a DOUBLE FLAT  $\flat\flat$ .

A musical staff in G major showing diminished intervals. The notes are: G-F (dim 2), G-F# (dim 3), G-E (dim 4), G-D (dim 5), G-C# (dim 6), G-B (dim 7), and G-A (dim 8). Each interval is labeled below the staff.

Since lowering either note of a perfect unison would actually *increase* its size, the perfect unison cannot be diminished, only augmented.

When the keynote and the upper note of an interval are *not* from the same major scale, it is called a CHROMATIC INTERVAL. Minor, diminished, and augmented intervals are always chromatic intervals in major keys.

## Exercises

- 1 Name the augmented intervals.

A musical staff in G major showing augmented intervals: G-A (aug 1), G-B (aug 2), G-C# (aug 3), G-D (aug 4), G-E (aug 5), G-F# (aug 6), G-G# (aug 7), and G-A# (aug 8). The interval 'aug 5' is written below the staff, followed by seven blank lines for the other intervals.

- 2 Write the note above the given note to complete the augmented harmonic interval.

A musical staff in G major showing augmented intervals: G-A (aug 1), G-B (aug 2), G-C# (aug 3), G-D (aug 4), G-E (aug 5), G-F# (aug 6), G-G# (aug 7), and G-A# (aug 8). The intervals are labeled below the staff.

- 3 Name the diminished intervals.

A musical staff in G major showing diminished intervals: G-F (dim 2), G-F# (dim 3), G-E (dim 4), G-D (dim 5), G-C# (dim 6), G-B (dim 7), and G-A (dim 8). The interval 'dim 5' is written below the staff, followed by seven blank lines for the other intervals.

- 4 Write the note above the given note to complete the diminished harmonic interval.

A musical staff in G major showing diminished intervals: G-F (dim 2), G-F# (dim 3), G-E (dim 4), G-D (dim 5), G-C# (dim 6), G-B (dim 7), and G-A (dim 8). The intervals are labeled below the staff.

# Solfège and Transposition

SOLFÈGE is a system of reading notes by assigning a different syllable to each note. The following syllables are used for all major scales as they relate to the scale degrees:

1 2 3 4 5 6 7 8  
Do Re Mi Fa Sol La Ti Do

MOVEABLE DO means that the syllables apply to the same scale degrees, regardless of what key you are in. For example, in the key of C, the keynote C is called "Do". In the key of F, the keynote F is also called "Do".

1 2 3 4 5 6 7 8  
Do Re Mi Fa Sol La Ti Do

1 2 3 4 5 6 7 8  
Do Re Mi Fa Sol La Ti Do

When a melody is rewritten with the exact same sequence of notes and intervals into another key, it is called TRANSPOSITION. This raises or lowers the notes to make a melody easier to sing or play, or so it can be played by an instrument in another key.

The easiest way to transpose is by interval. For example, if a melody is in the key of C and you want to transpose it to the key of D, then you would rewrite all notes a major 2nd higher.

1 2 3 1 5 5 5 5 4 3 2 1  
Do Re Mi Do Sol Sol Sol Sol Fa Mi Re Do

1 2 3 1 5 5 5 5 4 3 2 1  
Do Re Mi Do Sol Sol Sol Sol Fa Mi Re Do

## Exercises

- Write the syllable names under the notes of the following melody.

- Add solfège syllables, then transpose the following melody up a major 2nd adding solfège syllables. Add the new key signature.

- Add solfège syllables, then transpose the following melody down a major 2nd adding solfège syllables. Add the new key signature.

In the exercises below, you will hear notes *above* or *below* the given notes. For each example, write the note as a melodic half note in the first measure and a harmonic whole note in the second measure. No accidentals are required.

Track 50

**1** Major 2nds:

a.

b.

Track 51

**2** Major 3rds:

a.

b.

Track 52

**3** Perfect 4ths:

a.

b.

Track 53

**4** Perfect 5ths:

a.

b.

Track 54

**5** Major 6ths:

a.

b.

Track 55

**6** Major 7ths:

a.

b.

Track 56

**7** Perfect Unison or Octaves:

a.

b.

Track 57

**8** Minor 2nds:

a.

b.

Track 58

**9** Minor 3rds:

a.

b.

Track 59

**10** Minor 6ths:

a.

b.

Track 60

**11** Minor 7ths:

a.

b.

- 1** A perfect interval is the distance between the root of a major scale and the \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_ or \_\_\_\_\_.
- 2** A major interval is the distance between the root of a major scale and the \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_ or \_\_\_\_\_.
- 3** The two types of diatonic intervals are \_\_\_\_\_ and \_\_\_\_\_.

**4** Name the intervals below and indicate whether they are major (M), perfect (P) or minor (m).

m3 \_\_\_\_\_

**5** Write the notes above the given notes to complete the harmonic interval.

P4 m6 M3 P1 M6 m7 P8 M2 P5 M7 m2 m3

- 6** A diminished interval occurs when a perfect or minor interval is made: (circle one) larger smaller
- 7** An augmented interval occurs when a major or perfect interval is made: (circle one) larger smaller
- 8** Minor, diminished, and augmented intervals are called \_\_\_\_\_ intervals.

**9** Write the solfège syllable names under the notes of the following melody.

Joy to the World George Frideric Handel (1685-1759)

**10** Transposition is when a melody is rewritten in another \_\_\_\_\_.

**11** Transpose the following melody up a major 2nd and write the new key signature.

Symphony in G, No. 94 ("The Surprise"), 2nd movement Franz Joseph Haydn (1732-1809)

**Unit 9 ACTIVITY 1** Name/Class \_\_\_\_\_

## Perfect and Major Intervals

**Interval Guideline:** Always use the major scale of the keynote (or bottom note) as your guide to determining the type of an interval. For perfect and major intervals, the upper note will be in the same scale and key as the keynote.

1/2-2

1/2-2

2-32

2-32

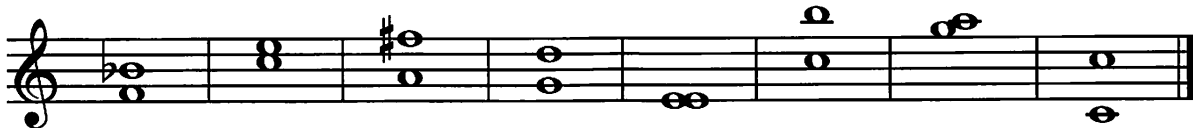
2-32

100

**1** The perfect intervals are \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_.

**2** The major intervals are \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_.

**3** Identify each interval and indicate if it is perfect (P) or major (M). For a unison, write P1; for an octave, write P8.


a. 

\_\_\_\_\_


b. 

\_\_\_\_\_

**4** Write the upper note of each perfect or major interval.


a. 

P5    M6    M3    M2    P4    P8    P1    M7


b. 

M2    P8    M3    P5    P1    M7    P4    M6

**5** Write the lower note of each perfect or major interval.

a. 

M6    P8    P4    M7    P1    P5    M2    M3

b. 

M7    P4    M2    P1    M6    P5    M3    P8



**Unit 9 ACTIVITY 2** Name/Class \_\_\_\_\_

# Major and Minor Intervals

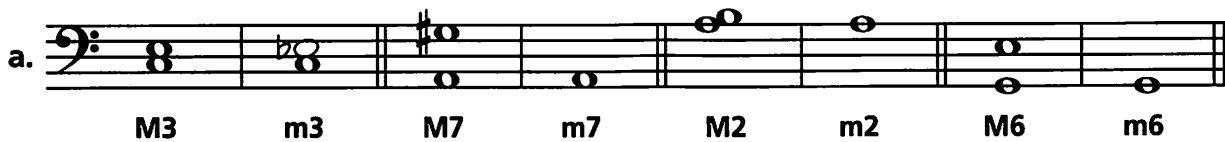
**1** When the distance between the two notes of a major interval is *decreased* (made smaller) by one \_\_\_\_\_, a minor interval is formed.

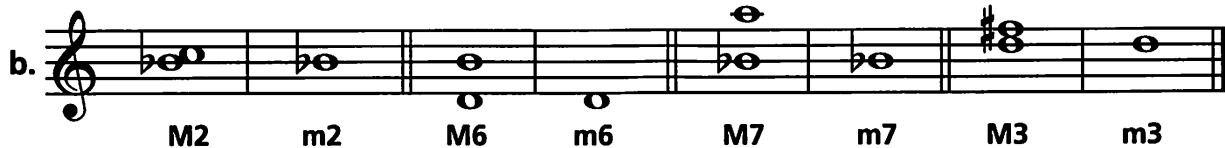
4-8

**2** Only \_\_\_\_\_ intervals, not \_\_\_\_\_ intervals, can be made into minor intervals.

4-8

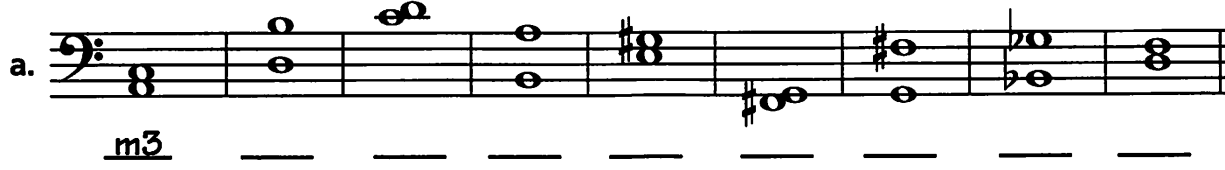
**3** Rewrite the upper note of each major interval to create a minor interval in the measure that follows it.

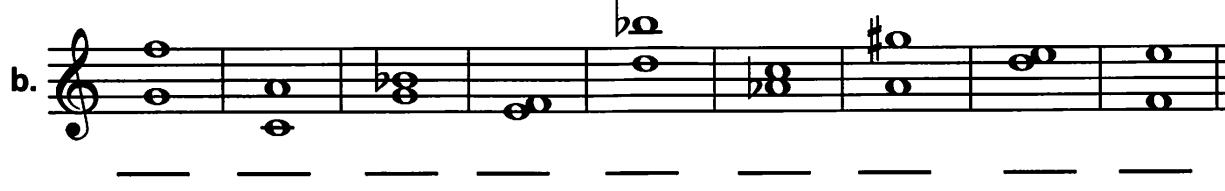
a. 

b. 

2-16
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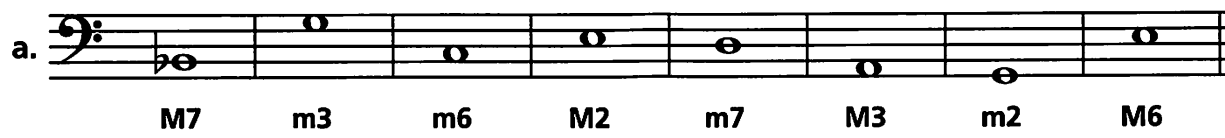
**4** Identify each interval and indicate if it is major (M) or minor (m).

a. 

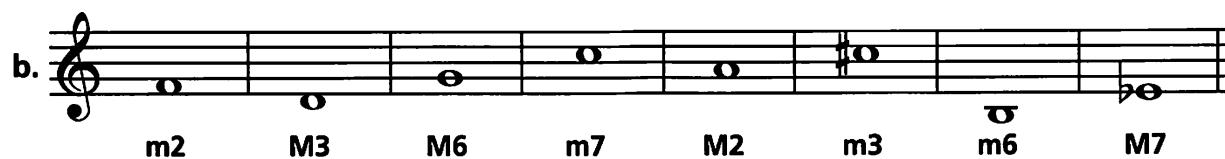
b. 

2-36
------

**5** Write the upper note of each major or minor interval.

a. 

2-32
------

b. 

100

**Unit 9 ACTIVITY 3** Name/Class \_\_\_\_\_

# Augmented Intervals

1-2

**1** When the distance between the two notes of a perfect or major interval is *increased* (made larger) by one \_\_\_\_\_, an \_\_\_\_\_ interval is formed.

**2** Identify each interval and indicate if it is perfect (P) or major (M). Then rewrite the upper note in the measure that follows to create an augmented (A) interval, and write the interval name below it.

Musical staff 1 (Treble clef):

M2    A2    \_\_\_\_\_

Musical staff 2 (Bass clef):

M2    A2    \_\_\_\_\_

2-24

**3** Identify each interval and indicate if it is augmented (A), major (M) or perfect (P).

Musical staff 3 (Treble clef):

A3    \_\_\_\_\_

Musical staff 4 (Bass clef):

A3    \_\_\_\_\_

1-26

**4** Identify each interval and indicate if it is augmented (A), major (M), minor (m) or perfect (P).

Musical staff 5 (Treble clef):

m2    \_\_\_\_\_

Musical staff 6 (Bass clef):

m2    \_\_\_\_\_

1-24

**5** Write the upper note of each augmented interval.

Musical staff 7 (Treble clef):

A4    A7    A2    A3    A6    A5

2-24

Musical staff 8 (Bass clef):

A8    A1    A6    A5    A2    A4

100

**Unit 9 ACTIVITY 4** Name/Class \_\_\_\_\_

# Diminished Intervals

1-2

**1** When the distance between the two notes of a minor or perfect interval is *decreased* (made smaller) by one \_\_\_\_\_, a \_\_\_\_\_ interval is formed.

**2** Identify each interval and indicate if it is perfect (P) or minor (m). Then rewrite the upper note in the measure that follows to create a diminished (d) interval, and write the interval name below it.

m7    d7    \_\_\_\_\_

2-24

\_\_\_\_\_

**3** Identify each interval and indicate if it is diminished (d), perfect (P) or minor (m).

d8    \_\_\_\_\_

1-26

\_\_\_\_\_

**4** Identify each interval and indicate if it is diminished (d) or augmented (A).

d7    \_\_\_\_\_

1-26

\_\_\_\_\_

**5** Write the upper note of each diminished interval.

d6    d8    d3    d5    d4

2-22

d2    d4    d7    d2    d5    d8

100

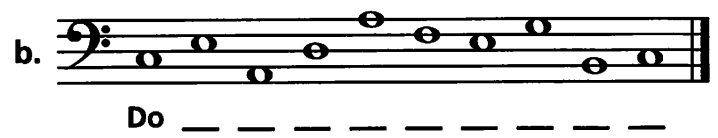
**Unit 9 ACTIVITY 5** Name/Class \_\_\_\_\_

*Solfège and Transposition*

1-14

**1** Write the missing solfège syllables below the notes.

a. 

b. 

Key	Notes	Solfège
5-15	½-35½	½-35½

**2** Write the solfège syllables below the melody, then transpose it as indicated. Include the new key signature and solfège syllables.

a. up a major 2nd  
Per la gloria d'adorarvi

Giovanni Bononcini  
(1672-1750)



b. up a major 3rd  
Merry Minstrels

Henry Purcell  
(1659-1695)





c. down a major 2nd  
O komme, holde Sommernacht

Johannes Brahms  
(1833-1897)







100

## Sixteenth Notes


Add a flag to the stem of a quarter note  and it becomes an 8th note 

Add a flag to the stem of an 8th note  and it becomes a 16th NOTE 

In  $\frac{4}{4}$  time: Two 16th notes equal the duration of one 8th note.  = 

Four 16th notes equal the duration of one quarter note.  = 

In  $\frac{2}{4}$ ,  $\frac{3}{4}$  and  $\frac{4}{4}$  time:

a 16th note  is equal to one-quarter count.

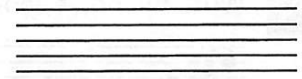
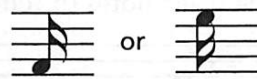
For four 16th notes, count "1 e & a" or "ti-ri ti-ri."



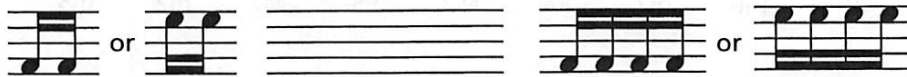
1 e & a 2 (e & a) 3 e & a 4 (e & a)  
Ti-ri ti-ri Ta Ti-ri ti-ri Ta

16th notes can be drawn:

- with flags attached to the stems for one 16th note.



- or with 2 beams for two or more 16th notes.



Write four 16th notes.

Write two 16th notes.

Write four 16th notes.

16th notes can also be combined with 8th notes:



1 (e) & a 2 (e) & a 3 (e) & a 4 (e) & a 1 e & (a) 2 e & (a) 3 e & (a) 4 e & (a)  
ti ti-ri ti ti-ri ti ti-ri ti ti-ri ti-ri ti ti-ri ti ti-ri ti ti-ri ti

## Exercises

- 1** Add stems with flags or beams to make 16th notes as indicated.











a. Flags

b. Beams  
(two sets)



c. Flags

d. Beam  
(one set)

- 2** Fill in the correct number:

- a. \_\_\_\_\_  =   
 b. \_\_\_\_\_  =   
 c. \_\_\_\_\_  =   
 d. \_\_\_\_\_  = 

- 3** Write one note equal to the value of the notes preceding it.

- a.  +  = \_\_\_\_\_  
 b.  +  = \_\_\_\_\_  
 c.  +  +  = \_\_\_\_\_  
 d.  +  = \_\_\_\_\_

## Sixteenth Rests

Add another flag to the stem of an 8th rest  $\text{7}$  and it becomes a 16th REST  $\text{7}$ .

In  $\frac{4}{4}$  time: Two 16th rests equal the duration of one eighth rest.  $\text{7} \text{7} = \text{7}$

Four 16th rests equal the duration of one quarter rest.  $\text{7} \text{7} \text{7} \text{7} = \text{Z}$

In  $\frac{2}{4}$ ,  $\frac{3}{4}$  and  $\frac{4}{4}$  time:  
a 16th rest  $\text{7}$  is equal  
to one-quarter count.

1 e & a 2 e & a 3 e & a 4 e & a

A 16th rest is drawn like this  $\text{7}$ . Write six 16th rests.

## Exercises

- 1** Write the counts under the following example. Clap the rhythm.

1 & 2 e & a 3 & 4 &

- 2** Fill in the correct number:

a. \_\_\_\_\_  $\text{7}$  =  $\text{Z}$

b. \_\_\_\_\_  $\text{7}$  =  $\text{7}$

c. \_\_\_\_\_  $\text{7}$  =  $\text{7}$

d. \_\_\_\_\_  $\text{7}$  =  $\text{7}$

- 3** Change these 8th notes to 16th notes, then add 16th rests between them.

- 4** Write the counts under the notes below the staff.

1 e & a 2 &

- 5** Complete the measures below with the appropriate rests. Write the counts under the notes and then clap the rhythm.

1 & 2 & 3 & 4 &

## Dotted Eighth Notes

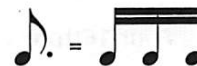
Remember: A dot after a note increases its length by one half of its original value.

An 8th note is equal to two 16th notes.



Adding a dot to an 8th note increases its value by half— $\frac{1}{2}$  beat or a 16th note.

A DOTTED 8TH NOTE is equal to three 16th notes.

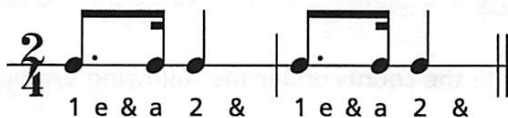
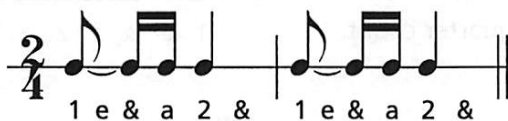


In  $\frac{2}{4}$ ,  $\frac{3}{4}$  and  $\frac{4}{4}$  time: a dotted 8th note equals  $\frac{3}{4}$  of a beat.



A  $\frac{1}{8}$  note is usually followed by a  $\frac{1}{16}$  note

Here are three ways of writing the same rhythm:



## Exercises

- 1 Write the counts under the following example. Clap the rhythm.

Theme from Farandole

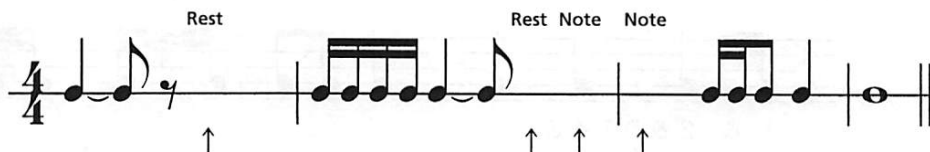
Georges Bizet (1838–1875)



- 2 Add bar lines to the examples.

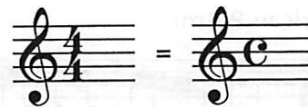


- 3 Complete the measures by adding a note or rest above each arrow.



*Common Time and Cut Time (Alla Breve)*

The time signature  $\frac{4}{4}$  may also be written as **C**, called COMMON TIME.



When a vertical line passes through **C**, it is known as CUT TIME **C** (or ALLA BREVE). The top and bottom numbers of  $\frac{4}{4}$  are cut in half to  $\frac{2}{2}$ .







In the time signatures of  or   $\frac{2}{2}$  means there are 2 beats per measure.  $\frac{2}{2}$  means the half note  receives 1 beat.



In  $\frac{2}{2}$  time:



Notes Rests



 or  = 2 beats

 or  = 1 beat

 or  =  $\frac{1}{2}$  beat

 or  =  $1\frac{1}{2}$  beats

 or  =  $\frac{1}{2}$  beat





 or  =  $\frac{1}{4}$  beat

*Exercises*

**1** **C** is known as \_\_\_\_\_ time.

**2** **C** is known as \_\_\_\_\_ time or \_\_\_\_\_.

**3** **C** has \_\_\_\_\_ beats per measure and the \_\_\_\_\_ note receives one beat.

**4** Complete the measures below. Use  or  notes and  or  rests. Clap the rhythm.

**5** In the example below, circle the measures with the incorrect number of beats.

**6** In the example below, draw bar lines and a double bar. Count and clap the rhythms.



Track 61

- 1 Listen to the 16th notes in the following example.

## American Patrol

Frank W. Meacham (1856-1909)

Track 62

- 2 Listen to a rhythm pattern and write it below. There will be a one measure count-off. Write the rhythm using the note F. The example will be played twice.

Track 63

- 3 Listen to the  $\text{♩} \cdot \text{♩}$  pattern in the following example.

## Trumpet Tune

Jeremiah Clarke (c. 1673-1707)

Track 64

- 4 Listen to a rhythm pattern and write it below. There will be a one measure count-off. Write the rhythm using the note D. The example will be played twice.

Track 65

- 5 Listen to the following example in cut time.

## Symphony No. 1 in D Major, 4th movement

Gustav Mahler (1860-1911)

Track 66

- 6 Listen to a rhythm pattern and write it below. There will be a one measure count-off. Write the rhythm using the note C. The example will be played twice.

**1** Fill in the correct number:

a.  $\underline{\quad}$   =     b.  $\underline{\quad}$   =     c.  $\underline{\quad}$   =     d.  $\underline{\quad}$   = 

**2** Add bar lines and a double bar to complete the example below. Clap the rhythm.

Los elefantes

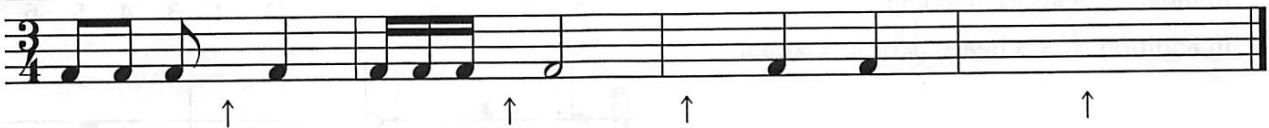
Argentinian Folk Song



**3** Fill in the correct number:

a.  $\underline{\quad}$   =  $\underline{\quad}$      b.  $\underline{\quad}$   =  $\underline{\quad}$      c.  $\underline{\quad}$   =  $\underline{\quad}$      d.  $\underline{\quad}$   =  $\underline{\quad}$  

**4** Complete the measures by adding one rest above each arrow. Clap the rhythm.



**5** Add bar lines to complete the example below. Clap the rhythm.



**6** Draw the stems and add dots where needed to equal 4 beats per measure.



**7** Add bar lines, write the beats under the notes and clap the rhythm.



1 & 2 e & a 3 e & 4 &

**8** Write one note equal in value to the sum of the notes.

a.  $\underline{\quad}$   +  $\underline{\quad}$   +  $\underline{\quad}$   +  $\underline{\quad}$   =  $\underline{\quad}$  

b.  $\underline{\quad}$   +  $\underline{\quad}$   +  $\underline{\quad}$   +  $\underline{\quad}$   =  $\underline{\quad}$  

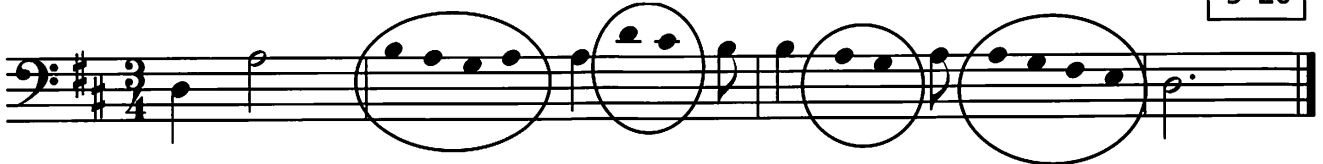
c.  $\underline{\quad}$   +  $\underline{\quad}$   +  $\underline{\quad}$   +  $\underline{\quad}$   =  $\underline{\quad}$  

**Unit 10 ACTIVITY 1** Name/Class \_\_\_\_\_

*Sixteenth Notes*

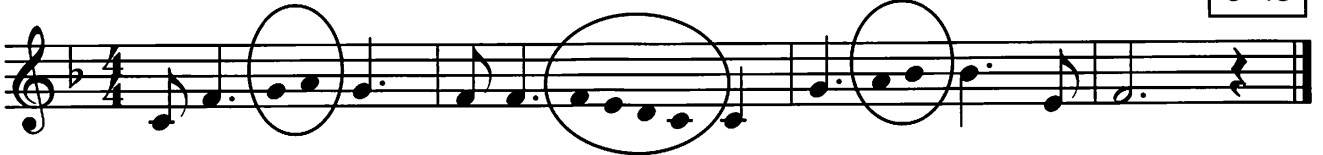
5-20

**1** Change the circled notes to create flagged 16th notes.



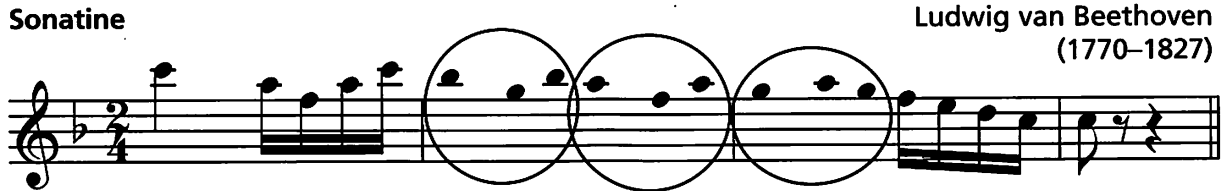
5-15

**2** Change the circled notes to create beamed 16th notes.



5-15

**3** Add stems and beams to the circled notes to create sets of one 8th and two 16th notes.



5-30

**4** Write the equivalent rhythmic duration in beamed 16th notes.

a.  $\circ =$

b.  $\text{♩} =$

c.  $\text{♩} =$

d.  $\text{♩} =$

e.  $\text{♩} =$

f.  $\text{♩} =$

5-20

**5** Change the circled notes to create appropriate note values. Write the counts under the notes, then clap the rhythm.



100

**Unit 10** **ACTIVITY 2** Name/Class \_\_\_\_\_

**Sixteenth Rests**

**1** Complete the measures below by adding 16th rests where indicated. Write the counts under the measures.

**2** Complete the measures below by adding only one rest where indicated. Write the counts under the measures.

**3** Write one rest in each measure to equal the indicated rhythmic duration.

**4 Rest Round-up**

Write the equivalent rest and draw a line matching it to the correct number of beats.

	<u>Number of Beats</u>	
a. $\frac{3}{4} \text{ ♩} + \text{ ♩} =$	4	
b. $\frac{4}{4} \text{ ♩} + \text{ ♩} =$	2	
c. $\frac{3}{4} \text{ ♩} + \text{ ♩} =$	1	
d. $\frac{4}{4} \text{ ♩} + \text{ ♩} =$	2	
e. $\frac{4}{4} \text{ ♩} + \text{ ♩} + \text{ ♩} + \text{ ♩} =$	3	
f. $\frac{3}{4} \text{ ♩} + \text{ ♩} + \text{ ♩} + \text{ ♩} =$	1/2	
g. $\frac{3}{4} \text{ ♩} + \text{ ♩} + \text{ ♩} =$	1	

6-42

100

**Unit 10 ACTIVITY 3** Name/Class \_\_\_\_\_

# Dotted Eighth Notes

- 1** A dot after a note increases its value by \_\_\_\_\_ its original value.
- 2** A dot after an eighth note increases its value by what note value? \_\_\_\_\_
- 3** Add appropriate stems to the incomplete notes or insert rests as indicated to complete the measures.

4-8

**Wer sein holdes Lieb verloren**

Hugo Wolf  
(1860-1903)

a.

Musical notation for 'Wer sein holdes Lieb verloren' in G major, 2/4 time. The first staff shows a melody with a dotted eighth note followed by a sixteenth note. The second staff continues the melody. Arrows point to the dotted eighth notes in both staves. A '(rest)' label is placed above the final measure of the second staff.

**Yonder She Comes**

Missouri Folk Song

b.

Musical notation for 'Yonder She Comes' in F major, 2/4 time. The first staff shows a melody with a dotted eighth note followed by a sixteenth note. The second staff continues the melody. Arrows point to the dotted eighth notes in both staves. A '(rest)' label is placed above the final measure of the second staff.

**Alcandro, lo confesso...Non so d'onde viene**

Wolfgang Amadeus Mozart  
(1756-1791)

c.

Musical notation for 'Alcandro, lo confesso...Non so d'onde viene' in C major, 3/4 time. The first staff shows a melody with a dotted eighth note followed by a sixteenth note. The second staff continues the melody. Arrows point to the dotted eighth notes in both staves. A '(rest)' label is placed above the final measure of the second staff.

**Ah si mon moine**

French-Canadian Song

d.

Musical notation for 'Ah si mon moine' in G major, 4/4 time. The first staff shows a melody with a dotted eighth note followed by a sixteenth note. The second staff continues the melody. Arrows point to the dotted eighth notes in both staves.

3-87

- 4** A dotted eighth note is often followed by what note value? \_\_\_\_\_

5

100

**Unit 10 ACTIVITY 4** Name/Class \_\_\_\_\_

**Common Time and Cut Time (Alla Breve)**

**1** The time signature  $\text{C}$  is also known as \_\_\_\_\_ or \_\_\_\_/4. 

2-6





















**2** The time signature  $\text{C}$  is also known as \_\_\_\_\_ or \_\_\_\_/2. 

2-6

**3**  $\frac{2}{2}$  means there are \_\_\_\_\_ beats per measure and the \_\_\_\_\_ note receives one beat. 

2-4

**4** For each time signature, draw a line to connect the notes to the correct number of beats.

	<u>C</u>		<u>C</u>	
		3		1/4
		1		1
		4		1 1/2
		1/2		1/2
		1		1/2
		2		2
		2		1/4
		4		2
		1/2		1/2
		1		1

3-60


**5** Circle the measures with incorrect beats.



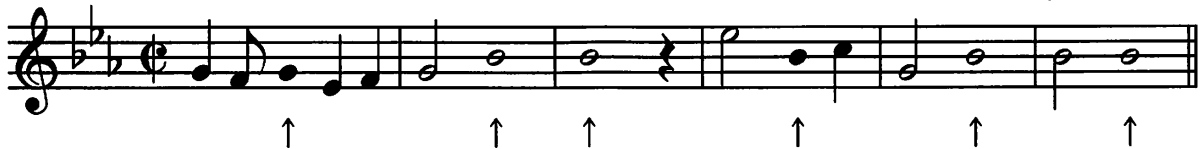
1-4

**6** Finish writing the indicated notes to complete the measures.

**Nochebuena** Mexican Folk Song

a. 

**I Have a Song to Sing, O!** Arthur Sullivan (1842-1900)

b. 

2-20

100

**Unit 10** **ACTIVITY 5** Name/Class \_\_\_\_\_





















# Review of Rhythmic Values and Musical Terms

**1** Mark each statement below with a "T" for true or "F" for false.

- a. \_\_\_\_ In  $\frac{1}{4}$  time, two 16th notes equal the duration of one 8th note.
- b. \_\_\_\_ A dot after a note increases its length by twice its original value.
- c. \_\_\_\_ Alla breve is also known as  $\frac{2}{2}$  time.
- d. \_\_\_\_ Common time is also called  $\frac{2}{4}$  time.
- e. \_\_\_\_ A dotted 8th note is usually followed by two 16th notes.
- f. \_\_\_\_ In  $\frac{2}{2}$  time, the half note receives one beat.

2-12

**2** Fill in the blanks with the correct number of counts.

- a.  x \_\_\_\_ = 
- b.  x \_\_\_\_ = 
- c.  x \_\_\_\_ = 
- d.  x \_\_\_\_ = 
- e.  x \_\_\_\_ = 
- f.  x \_\_\_\_ = 
- g.  x \_\_\_\_ = 
- h.  x \_\_\_\_ = 
- i.  x \_\_\_\_ = 
- j.  x \_\_\_\_ = 

4-40

**3** Add bar lines and a double bar to each example.

a. 

b. 

c. 


d. 

3-48





100




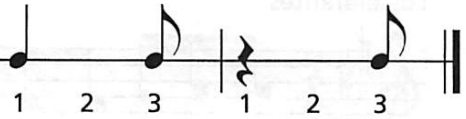
## $\frac{3}{8}$ and $\frac{6}{8}$ Time Signatures




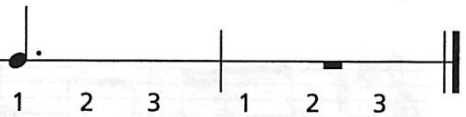
In  $\frac{3}{8}$  time:

$\frac{3}{8}$  means there are 3 beats per measure.  
 $\frac{8}{8}$  means the 8th note  receives 1 beat.


In  $\frac{3}{8}$  time:


 or  = 1 beat   1 2 3 | 1 2 3

 or  = 2 beats   1 2 3 | 1 2 3




 or  = 3 beats   1 2 3 | 1 2 3

In  $\frac{6}{8}$  time:




$\frac{6}{8}$  means there are 6 beats per measure.  
 $\frac{8}{8}$  means the 8th note  receives 1 beat.

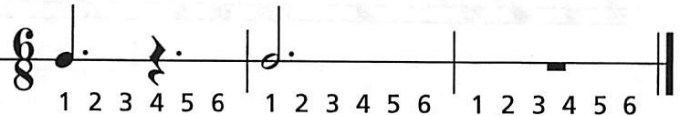
 1 2 3 4 5 6 | 1 2 3 4 5 6

In  $\frac{6}{8}$  time:

,  and  receive the same number of beats as in  $\frac{3}{8}$  time.

 1 2 3 4 5 6 | 1 2 3 4 5 6


In addition,  = 3 beats,  or  = 6 beats

 1 2 3 4 5 6 | 1 2 3 4 5 6 | 1 2 3 4 5 6


## Exercises

- 1** In the examples, circle the measures with the incorrect number of beats.

a. 

b. 

- 2** Complete the measures, using one note or rest. Write the beats, then count and clap the rhythm.

a.  Note Rest Note Rest

b.  Note Note Note Rest



# 3/8 and 6/8 Time Signatures at Fast Tempos

Remember that 4/4 or C time can be cut in half to C or 2/2 time when the composer wants the music to be performed at a fast tempo.

3/8 and 6/8 can also be performed at fast tempos: count each 3/8 measure in 1 count and each 6/8 measure in 2 counts.

There is a strong beat on 1 in 3/8 time and on beats 1 and 4 in 6/8 time.

Because the tempo is fast, it is only necessary to count the strong beats.

In fast 3/8 time:

$\text{♪ or } \text{♪} = \frac{1}{2} \text{ beat}$   
 $\text{♪} = 1 \text{ beat}$

$\text{♪ or } \text{♪} = \frac{1}{2} \text{ beat}$   
 $\text{♪} = 1 \text{ beat}$

$\text{♪} = 1 \text{ beat}$

In fast 6/8 time:

♪, ♪, ♪ and ♪ receive the same number of beats as in 3/8 time.

In addition, ♪ = 1 beat, ♪ or ♪ = 2 beats

## Exercises

1 Write the strong beats below the notes in a fast tempo.

a.

b.

2 Write the correct time signature and the strong beats below the notes in a fast tempo.

## Eighth Note Triplets

When three notes are grouped together with a figure "3" above or below the notes, the group is called a TRIPLET. The 3 notes are played in the time of 2 notes of the same value. It is similar to playing  $\frac{3}{8}$  and  $\frac{6}{8}$  at fast tempos.

### 8th NOTE TRIPLETS

Count: trip - a - let  
or: 1 trip-let

1 & 2 & 3 & 4 &

### March (from the "Nutcracker Suite")

Peter Ilyich Tchaikovsky (1840–1893)

1 & 2 trip-let 3 & 4 & 1 & 2 & 3 & 4 &

### Arabesque No. 1

Claude Debussy (1862–1918)

1 & 2 trip-let 3 trip-let 4 trip-let 1 trip-let 2 & 3 & 4 & 1 &

## Exercises

- 1** For each example, add bar lines, write the beats under the notes and clap the rhythm.

a.

b.

- 2** Complete the incomplete measures below with eighth note triplets. Count and clap the rhythm.

a.

b.

## Incomplete Measures (Pick-up Notes)

Some pieces begin with an incomplete measure. This note (or notes) is known as a PICK-UP NOTE. The following piece has only 1 beat in the first measure. The missing 2 beats are found in the last measure.

### Carnival of Venice

Moderato

1. 2.

(1 2) 3 1 2

## Syncopation

When the accent in a musical passage falls on the weak beat (&) rather than the strong beat (1, 2, etc.), it is called SYNCOPATION.

1 & 2 & 1 & 2 & 3 & 1 & 2 & 3 & 4 &

## Exercises

- 1 Fill in the last measure of each example with the correct note value for the given note name.

### We Wish You A Merry Christmas

Traditional Carol

a.

C

### Auld Lang Syne

Scottish Folk Song

b.

C

- 2 Add bar lines and write the beats under each measure. Count and clap the rhythm.

a.

b.

c.

Track 67

1 Listen to the example. Fill in the missing note and value in the last measure.

Johannes Brahms (1833-1897)

## Symphony No. 1

Track 68

2 Listen to the example in a fast  $\frac{3}{8}$  time. It is counted in 1 and includes a 2-measure count-off.

## We Three Kings of Orient Are

Moderato

Traditional Carol

Track 69

3 Listen to the rhythm pattern. Write the missing rhythm in the 3rd measure using the note C. The example will be played twice.

Track 70

4 Listen to the example in a fast  $\frac{6}{8}$  time. It is counted in 2 and includes a 1-measure count-off.

## For He's a Jolly Good Fellow

Allegro moderato (fast tempo)


English Folk Song

Track 71

5 Listen to the rhythm pattern. Write the missing rhythm in the 3rd measure using the note C. The example will be played twice.

Fast tempo

Track 72

6 Listen to the  pattern in the following example. There will be a 3-beat count-off.

## Triumphal March (from "Aïda")

Giuseppe Verdi (1813-1901)

Track 73

7 Listen to the rhythm pattern. Write the missing rhythm in the 3rd measure using the note B $\flat$ . The example will be played twice.

1 When the first measure is incomplete, the beginning notes are called \_\_\_\_\_ notes.

2 Complete the last measure with the correct note value for the given note name.

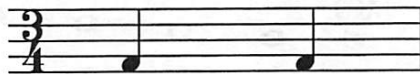
Star Song

Austrian Folk Song



3 When the accent falls on the weak beat, it is called \_\_\_\_\_.

4 Fill in note values to create syncopation and complete the measure.



↑ ↑  
1 & (2) & 3 &

5 What type of note receives 1 beat in  $\frac{3}{8}$  and  $\frac{6}{8}$  time signatures? (Circle one)

6 For  $\frac{6}{8}$  time, write the total number of beats.

a. + = \_\_\_\_\_

b. + = \_\_\_\_\_

c. + = \_\_\_\_\_

7 At fast tempos,  $\frac{3}{8}$  is counted in \_\_\_\_\_, and  $\frac{6}{8}$  is counted in \_\_\_\_\_.

8 At fast tempos, the note that is counted in 1 count in  $\frac{3}{8}$  and  $\frac{6}{8}$  time is: (circle one)

9 Add bar lines and beats below the notes for the following examples at slow tempos.

Take Me Out to the Ball Game

Albert von Tilzer (1873-1956)



The Flower

Puerto Rican Game Song



10 Three notes grouped together, which are played in the time of two notes of the same value, are called a \_\_\_\_\_.

11 Complete the incomplete measures below with 8th note triplets. Add beats below the notes.



**Unit 11 ACTIVITY 1** Name/Class \_\_\_\_\_

**3 and 6 Time Signatures**

**1** In 3/8 and 6/8 time, one \_\_\_\_\_ receives one beat.

1-2

**2** Add bar lines and a double bar to each of the following examples, and write the counts under the measures.

L'ora del ritrovo

Gaetano Donizetti  
(1797-1848)

a. 

Row, Row, Row Your Boat

American Folk Song


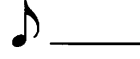

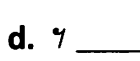


b. 

Soldier's Chorus from "Faust"

Charles Gounod  
(1818-1893)


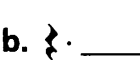

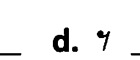




c. 

**3** In 3/8 time, how many beats do the following notes and rests receive?

- a.  \_\_\_\_\_
- b.  \_\_\_\_\_
- c.  \_\_\_\_\_
- d.  \_\_\_\_\_
- e.  \_\_\_\_\_
- f.  \_\_\_\_\_

1-40
3-18

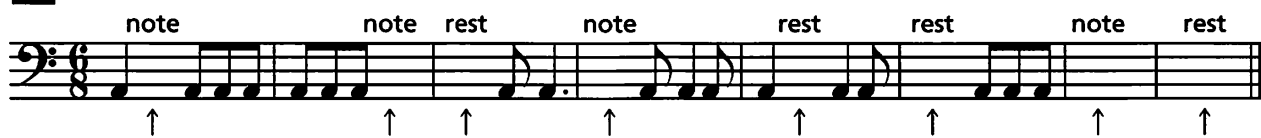
**4** In 6/8 time, how many beats do the following receive?

- a.  \_\_\_\_\_
- b.  \_\_\_\_\_
- c.  \_\_\_\_\_
- d.  \_\_\_\_\_
- e.  \_\_\_\_\_
- f.  \_\_\_\_\_
- g.  \_\_\_\_\_
- h.  \_\_\_\_\_

3-24

**5** Complete each measure by adding one note or rest where indicated.

2-16



100

**Unit 11 ACTIVITY 2** Name/Class \_\_\_\_\_

**3 and 6 Time Signatures at Fast Tempos**

**1** In 3/8 time at slow tempos, each measure is counted in \_\_\_\_\_.  
At fast tempos, each measure is counted in \_\_\_\_\_.

2-4

**2** In 6/8 time at slow tempos, each measure is counted in \_\_\_\_\_.  
At fast tempos, each measure is counted in \_\_\_\_\_.

2-4

**3** Add bar lines and a double bar to each of the following examples.

Se Florinda è fedele

Alessandro Scarlatti  
(1660–1725)

a. 

 1-16









Over the River and Through the Woods

American Folk Song

b. 









 1-11

**4** In 3/8 time at fast tempos, how many beats do the following notes and rests receive?

- a.  \_\_\_\_\_    b.  \_\_\_\_\_    c.  \_\_\_\_\_  
d.  \_\_\_\_\_    e.  \_\_\_\_\_    f.  \_\_\_\_\_  
g.  \_\_\_\_\_    h.  \_\_\_\_\_

3-24

**5** In 6/8 time at fast tempos, how many beats do the following receive?

- a.  \_\_\_\_\_    b.  \_\_\_\_\_    c.  \_\_\_\_\_    d.  \_\_\_\_\_  
e.  \_\_\_\_\_    f.  \_\_\_\_\_    g.  \_\_\_\_\_    h.  \_\_\_\_\_

3-24

**6** Add the time signature and complete the measures by adding one note or rest where indicated.

T. Sig.	Note/Rest
3	2-14



note    rest    note    note    rest    note    rest

100

**Unit 11** **ACTIVITY 3** Name/Class \_\_\_\_\_

***Eighth Note Triplets***

**1** An 8th note triplet is played in the same time as how many 8th notes? \_\_\_\_\_

5

**2** A triplet can be counted in two ways: trip - a - let, and \_\_\_\_\_.

5

**3** Add what's missing to the following triplet:



5

**4** Add bar lines to the following examples and create triplets where indicated by the arrows.

Nicolai Rimsky-Korsakov  
(1844–1908)

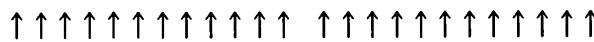
Scheherazade



1-18

Ludwig van Beethoven  
(1770–1827)

Overture to "Leonore, No. 2"

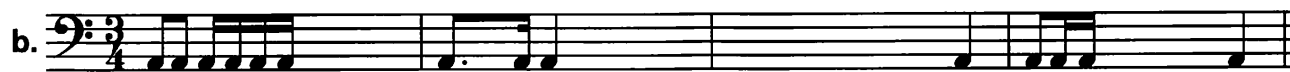


1-14

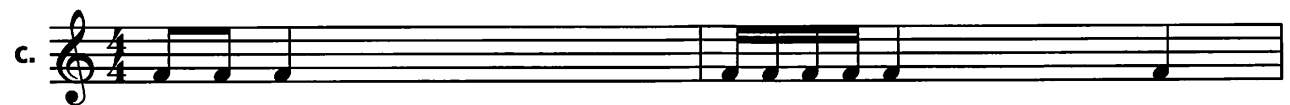
**5** Add 8th note triplets to complete the measures below. Write the counts under the notes.



1-13



1-17



1-23




100





**Unit 11 ACTIVITY 4** Name/Class \_\_\_\_\_

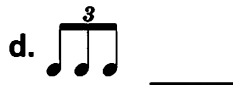
**Incomplete Measures (Pick-up Notes)**


**1** Given the following pick-up notes in  $\frac{4}{4}$  time, write the largest note value that would be found in the final incomplete measure.


a.  \_\_\_\_\_

b.  \_\_\_\_\_

c.  \_\_\_\_\_

d.  \_\_\_\_\_

e.  \_\_\_\_\_

f.  \_\_\_\_\_

10-60

**2** Fill in the last measure of each example using the correct note value and the given note name.

Now Is the Month of Maying

Thomas Morley  
(1559–1602)

a. 

F

The Star-Spangled Banner

U.S. National Anthem

b. 

Low A $\flat$

**3** Fill in the pick-up note of each example using the correct note value and the given note name.

Theme from "The Moldau"

Bedrich Smetana (1824–1884)

a. 

E (on the line)

Advance, Australia Fair

Australian National Anthem

b. 

E $\flat$





Ex. 2-3

10-40

100

**Unit 11 ACTIVITY 5** Name/Class \_\_\_\_\_

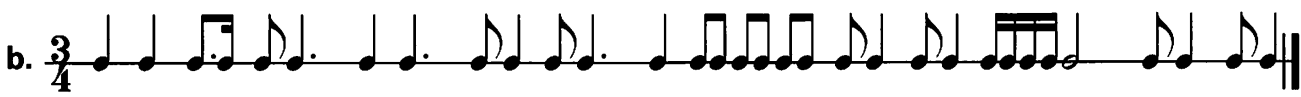
### Syncopation

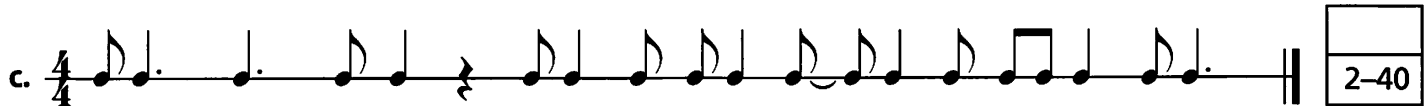
- 1** Syncopation occurs when the accent falls on the (circle one) weak / strong beat. 

11
- 2** In syncopation, the note on the weak beat is (circle one) shorter / longer than the note on the strong beat. 

11
- 3** Add bar lines and write the beats under the measures.

a. 

b. 

c. 

2-40

- 4** Circle each syncopated rhythm and write the beats under the measures.

**Long Time Ago** American Folk Song

a. 

**Billy Boy** American Folk Song

b. 

**Old Dan Tucker** American Folk Song

c. 

Sync.	Beats	
1-10	1-28	100